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Rugs: as the floor is wood parquetry, would advise the use of rugs in deep, rich Oriental colorings.

As the dado is an indispensable feature in this room, we would advise the use of Anaglypta in a simple geometrical pattern. Give this three coats of lead and oil color; finish a

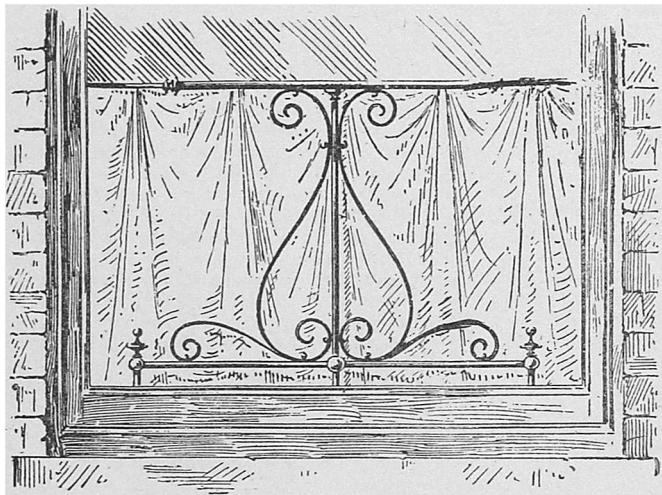


Fig. 1. Window Screen with China Silk.

warm chocolate brown. Height should be four feet, capped by a broad flat chair-rail of oak.

Radiators: repaint all radiators in the prevailing tone of wall against which they stand. Would not advise gilding, as that would bring them too much in evidence. To paint as suggested will relegate them, as far as possible, to obscurity, that is, as a "decorative" feature. You would never rest content with them as now, in black and gold, as they would constantly force themselves upon your attention, while, if painted as suggested, they will hardly be noticed.

#### CHAMBERS.

South chamber: with frieze. This being a sunny exposure, we have made a "blue room"—a soft, quiet robin's egg paper of the Shepherdess order. Tint ceiling a soft shade of the wall. Paint woodwork a warm yellowish cream in lead and oil.

Southeast chamber: no frieze. This room we have given the character of a "pink room," as the easterly windows allow of a little more warmth in the decoration. Tint ceiling a very soft tone of pink, like sample sent. Paint woodwork the same shade of robin's egg blue as paper in south chamber.

East chamber: with frieze. This being a cool exposure, we send you sample of paper of a soft yellow ground, with pink and white roses and leaves in soft green and brown. Tint ceiling a soft buff, like sample sent. Paint woodwork quite a deep shade of blue-green, like sample sent. Here, to avoid the monotony of dark colors, you might paint panels and some moldings a lighter tone of same color. We call this the "yellow room."

North room: this being a decidedly chilly exposure, we have made a "red room." We send you a sample of plain ingrain paper with narrow frieze border of a deep terra cotta tone. Tint ceiling a lighter terra-cotta, like color-sample sent. Paint woodwork a warm yellow olive, like sample.

Price of chamber papers: South chamber paper, \$1 per roll; frieze, thirty cents per yard. Southeast chamber paper, \$2 per roll. East chamber paper, \$1 per roll; frieze, thirty cents per yard. North chamber paper, forty cents per roll; frieze, fifteen cents per yard.

#### WINDOW SCREENS IN METAL WORK.

HUNTINGTON, L. I., Nov. 5, 1895.

Editor DECORATOR AND FURNISHER.

DEAR SIR: I see in your publication from time to time designs in art metal work, but what I would like to see in this direction would be some designs of window screens showing the application of simply-constructed window screens, preferably the Venetian Bent Iron Work. What I mean is, a screen for the lower

part of the window frame to prevent the passer-by from seeing into the house, and which will be, at the same time, decorative in effect.

Hoping to see some such designs in an early issue of your publication, I am,

Very truly yours,

HELEN E. JOHNSON.

#### ANSWER.

We publish herewith three different designs of screens in art metal work, which are simple in construction and very artistic in appearance.

Figure No. 1 represents a design of the simplest character, the screen being merely a framework from which is draped a piece of China silk, which will prove a most effective combination for a window screen such as you require.

Figure No. 2 is a screen of more elaborate construction, being a framework enclosing a central panel, which may be either in stained glass or in plain glass with diaphania filling. There need be no arrangement of silken fabric made to this design, as the lace curtains generally used will suffice to form a background to the metal work.

Figure No. 3 is a panel design of different construction, but very artistic, the open work at either side being filled with China silk. All three designs may be constructed by a clever amateur in Venetian bent iron, and the designs will prove as interesting as they are useful.

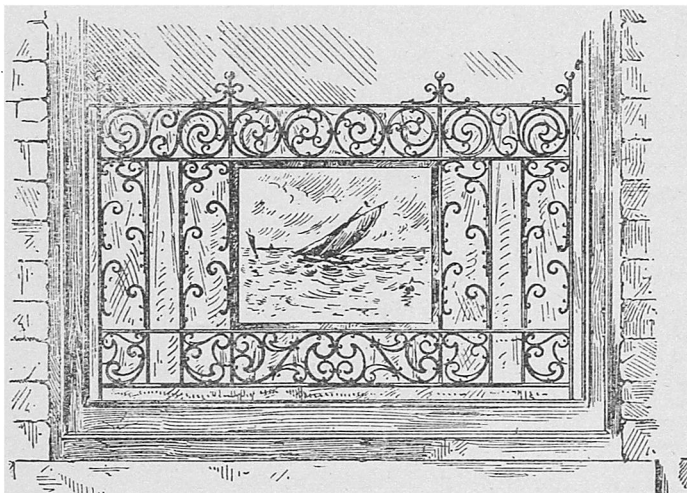


Fig. 2. Window Screen, with Central Panel.

#### A LADIES' LUNCHEON.

THE setting of the luncheon table is as dainty and perfect in linen and appointments as the means of the household will allow. Here is an opportunity for a lady to show all her pretty table things to a most appreciative audience, who will be much more observant of her fine linen, rare china, and odd pieces of silver and glass than guests of the other sex. Here also can be displayed the many charming lunch contrivances which have no place at a dinner—odd bouillon cups and spoons, delicate chocolate cups and saucers, embroidered luncheon cloth and napkins, and at an informal entertainment small bread-plates and silver butter-knives, which are at each person's left. At a very informal lunch, also, a bare table is sometimes used, which can be made lovely with the centre square or long piece of lace or embroidery, and the various little silver and glass dishes which are on the table reflected in the highly-polished surface. The hostess here pours tea from the head of the table, and the pretty odd china teacups are

passed to each person on a salver with sugar and cream in appropriate little silver bowl and pitcher.

At this luncheon the embroidered or damask cloth is laid over the Canton flannel, with the lace or embroidered centrepiece on top. The flowers are in a bowl or vase in the middle and in small vases placed about the table. The candles are in candelabra or single sticks, and the little fancy dishes of bonbons, cakes, etc., decorate the table as at a dinner, the same prevailing color being seen in everything, from the flowers in the centre to the little shades on the candles and the icing on the cakes. The places are set as for a dinner—three forks and oyster-fork at the left, and the knives and glasses at the right, and the plate with its plainly-folded napkin holding a roll. The salt and pepper casters are between every two places, and a card with the name of each guest at the place she is to occupy. Favors can also be at each place if they are given. For these the usual thing is a bonbonnière, some appropriate article in silver, or a bunch of flowers.

For the menu the following list of courses in their order can be elaborated or simplified to meet any requirements:

First, oysters or clams on the half shell, or fruit. In winter grape fruit is frequently used, cut in half with the bitter core removed, sweetened and flavored with rum or cordial, and a half given to each person on a plate with an orange-spoon. Then bouillon, consommé, or clam broth in bouillon-cups. Next fish, usually a made dish, as lobster chops with sauce tartare, creamed fish in individual dishes, or any fish prepared with a sauce. Then the entree comes—sweetbreads, croquettes, mushrooms, timbales, eggs prepared as a fancy omelette or in any appropriate manner. After one or two of such courses comes the substantial course, which takes the place of the roast at dinner, but is never a roast at luncheon. Any delicate meat, chicken or chops, prepared with sauce or in a fancy style, will answer. With this potatoes in some form, and chocolate in small cups with whipped cream, are passed. A vegetable served alone comes now—asparagus, artichokes, etc. Then Roman punch in individual frozen forms or glasses. Then game with salad, or salad alone with toasted crackers and a delicate cheese. The table is then cleared, and the ices with cake are served. Then fruit, bonbons, etc., and last of all coffee, which at a luncheon is usually passed at the table.

—Harper's Bazar.

#### DECORATIVE NOTE.

FABULOUS sums are frequently given by people of wealth for broken and patched-up specimens of high-class antique furniture, whose only merit is their historic associations. It seems strange that a man will pay \$500 for a cracked and broken table, however skilfully it has been repaired, whose only merit is that it once belonged to Napoleon or Peter the Great, when for half the money he can purchase a modern high-class piece of fur-

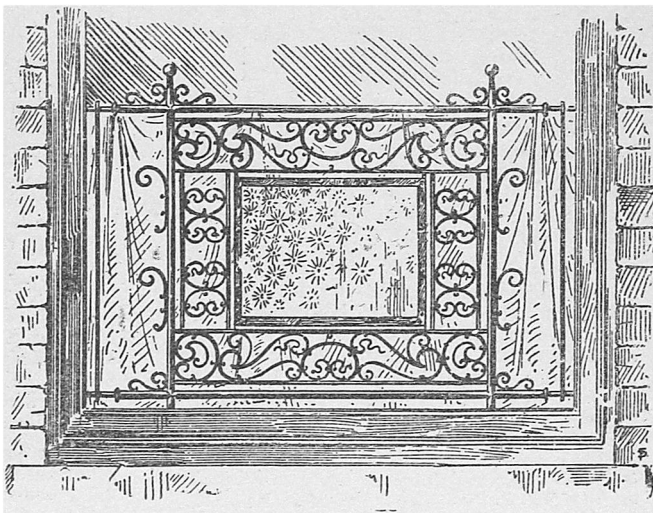
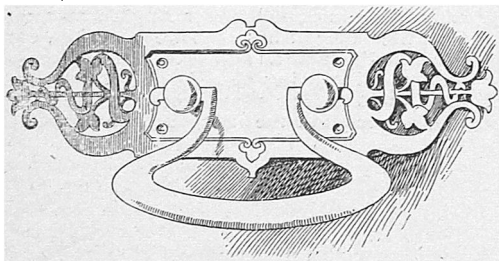


Fig. 3. Window Screen of Open Construction.

niture, newly designed and decorated, with all the skill and experience that the present century affords. It were better far, we say, that people should spend their money upon fine art specimens of contemporary furnishings, that the same may be valued by future generations as specimens of the highest skill of our own times,



Drawer Pulls

rather than we should spend more money on the rheumatic specimens of antique furniture, however great their historic associations.

#### ART METAL ENRICHMENTS FOR FURNITURE.

LEXINGTON, Ky., December 8, 1895.

Editor DECORATOR AND FURNISHER.

DEAR SIR: I have just made a bookcase and chiffonier for my library and am in want of some artistic brass handles for same.

There are six drawers in the chiffonier and two drawers in the bookcase, for which I shall want fourteen handles, together with seven key plates and an extra key plate for the glass door of the bookcase. Would you kindly let me know what pattern in brass handles would be most suitable, from a decorative as well as a utilitarian standpoint?

Very truly yours,

MRS. M. E. HOFFMAN.

#### ANSWER.

The importance of decorative adjuncts for furniture, such as hinges, handles, etc., is nowadays fully recognized, for these features play an important part in the success of goods from an artistic standpoint. Fine old cupboards and closets of olden times, which are to be found only in museums and private collections, are treasured as much for the fitness of the skill of the metal workers as for any other reason.

To give you some assistance in selecting the handles for your library furnishings, we give you some artistic designs, chiefly of work having a fine cut through treatment and method, which to our mind produces the most successful results. Elaborate modeling and chasing are not to be found in any of the examples, but we do not think they suffer from an artistic point of view in consequence.

The American Ring Company, whose advertisement appears in our columns, are large manufacturers of metal enrichments for furniture, and their goods can be obtained from hardware dealers everywhere.

#### A QUERY FROM A CHINA PAINTER.

ANAHEIM, Cal., September 2, 1895.

Editor DECORATOR AND FURNISHER.

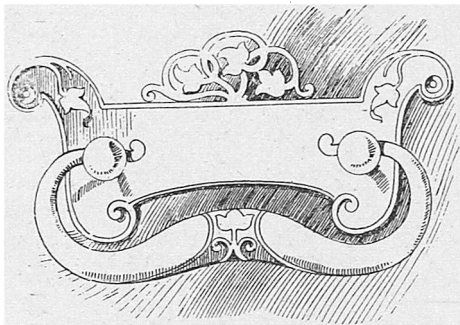
DEAR SIR: Where can I get designs to use in decorating china? Should they be in color or in black and white? Is there any magazine published wholly in the interest of china painting? Which is the best gold to use and the price of it? Will the price be less if one or two dozen boxes be ordered, and where can I get it? By answering the above questions you will greatly oblige,

Very truly yours,

MRS. C. A. RUST.

#### ANSWER.

We believe there are at least two small journals published exclusively in the interest of china decoration, but we prefer to recommend THE DECORATOR AND FURNISHER as the best medium for you to subscribe to. While our columns are not wholly devoted to china painting, we give considerable space to this



In Art

subject, and are now publishing serial instructions in this branch of art which we think will prove beneficial to you if followed out.

We cannot advise you as to which is the best gold, as there are so many preparations that are equally good, and it would not be fair to recommend one above the other. If bought from a reputable dealer in colors and other artists' materials, you will probably get a good article. Send for catalogues from various firms for prices, or we will purchase it for you if you so desire. We are constantly giving our readers designs which may be applied to china, and give many suggestions for decorating china. These are mostly in black and white. Full directions are published for all designs specially made for china. We will purchase special subjects for color designs for you if so desired.

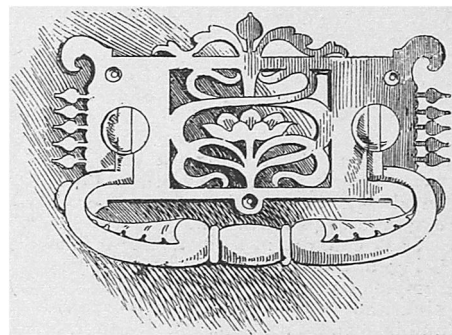
#### A STENCIL TREASURY.

THOSE of our readers who have never visited the Stencil Treasury located at 215 East Fifty-ninth Street, New York, of which Mr. Wiggers is the proprietor, have no idea of the extraordinary variety and artistic beauty of the many thousands of stencil patterns kept in stock. Mr. Wiggers is not only thoroughly

versed in the various historic styles of art, but is also a designer of original patterns, and is prepared to design stencils based on any individual idea or motive that his customer desires, in a thoroughly artistic manner. We have had occasion at times to employ Mr. Wiggers to design stencils for the most varied application, and it is quite within the bounds of truth to state that we have been surprised at the extraordinary beauty of his rendering of our ideas, and the masterly manner in which the stencils are prepared makes them a delight to handle. The paper employed is a heavy solid fabric that will take an edge as sharp as if the pattern were cut out of tin, and Mr. Wiggers' mastery in the art of cutting patterns is the very ideal of expertness itself. Every possible material carried by the modern decorator, from drawing instruments and books on decoration to crayons, brushes and tempera colors, are imported from manufacturers everywhere. A specialty with Mr. Wiggers is the importation and manufacture of an aluminum palette with compartments for colors, and which are widely appreciated by reason of their lightness, these palettes being not over half the weight of tin palettes.

#### THE AMERICAN RING CO.

ON and after January 1 the American Ring Co., manufacturers of brass and other metal goods, will open a sample room in the Pythian Temple, Grand Rapids, Mich. The highly artistic furniture enrichments manufactured by this enterprising firm are very popular with the trade, and the fact that the firm are now casting an anchor to the westward will undoubtedly result in a large accession of business among Western manufacturers. We are in receipt of a copy of the 1895 supplement, which is published annually by the firm, containing a great many illustrations of artistic furniture trimmings in Empire, Renaissance, Louis XV., Louis XVI., and Colonial styles, in the form of cast drawer pulls, escutcheons, ornaments, mirror screws, knobs, harness and curtain pole trimmings, and other metal goods in great variety. Brass mounts and tubing for brass and iron bedsteads form one of the specialties of the firm.



Metal Work.

#### WHAT OUR CORRESPONDENTS SAY ABOUT OUR COLOR SCHEMES, AND THE GOODS BOUGHT THROUGH OUR PURCHASING DEPARTMENT.

I have great confidence in your taste and judgment, but would have none in any carpet store. My husband bought a carpet from a well-known firm in Boston (velvet, for \$3 per yard), and what I have suffered from this carpet could not be expressed.

MRS. R. S. H.

It is asking a great deal, and I fully appreciate your efforts, for without your help I would never have undertaken another purchase by order. I am going to invite the editor of our principal daily paper to see my rooms, and have him write an article for your journal, as he is a man of taste. I see such awful parlors that I wish your valuable paper could be read by all our friends. Please send the carpet and rugs at your early convenience.

MRS. R. S. H.

An artist from Louisville saw your color

scheme and the material sent, and was charmed.

MRS. J. B.

I repented in a few hours of having spoiled your color scheme, but wrote that I have reconsidered and left you free choice.

MRS. C. B. W.

I like color scheme for parlor very much, and would be glad to have you purchase the goods you recommend. The library rug is beautifully made, not a seam shows, but I am sorry I did not take your advice and get one of the Eastern rugs, which would have cost only a little more.

MRS. J. B. F.

I sent a number of your Art Journals to Professor and Mrs. Longman, art teachers of Mount Eagle, the summer Chautauqua of the South. They expressed themselves as delighted with them. I like the denim very much on the library floor.

MRS. E. W.

You have helped me so beautifully over the other difficulties that I am anxious to know what you can suggest here. As to the selection of rugs, I would leave it to no firm. It makes me nervous to look at the usual firms' rugs

sent out. I know we will like the goods selected.

MRS. A. L. N.

Quite a number of persons have called to see my rooms, with a view of remodeling. I tell them I hadn't an idea, and refer them to you.

MRS. T. E. W.

I have no confidence in carpet men, when they want to sell. As we are in New York months at a time, and abroad several years, our taste rejects the hideous carpets so often sent out. It will give me great pleasure to give you all the credit for the decorating of my house, and as we entertain a great deal, may it make your magazine popular.

MRS. A. L. F.

Your plans for a yellow parlor pleased me very much, and I would like to carry them out, provided they do not cost too much. The rug arrived when I was away from home, so please pardon the delay in answering. It is certainly what you represented it to be, and indeed I feel very thankful to you for your interest as well as kindness. I shall highly recommend your establishment to my friends, as you have done so nicely by me.

MRS. N. P. H. H.